



Gunagrahi

The International Journal on Music & Dance

62

**YOU ARE CORDIALLY INVITED WITH FAMILY AND FRIENDS TO THE
DASHAMAANOTSAVA,**

(Decennary Celebrations)

Presentation of 'Guna Nidhi' title and Cultural programmes

on Thursday the 14th June 2007 at 5 p.m

Venue: Ravindra Kalakshetra

Parama Poojya Sri Sri Ganapathi Sachchidananda Swarniji

(Head of Sri Avadhoota Datta Peetham, Mysore)

has kindly agreed to preside

Sri M. Veerappa Moily

(Esteemed Statesman and Chairman, Administrative Reforms Committee)

has graciously consented to release the special issue of GUNAGRAHI

GUESTS OF HONOUR

Sri Jayanth Kastuar

(Secretary, Sangeet Natak Akademi, New Delhi)

Dr. Mattur Krishnamurthy

(Executive Director, Bharatiya Vidya Bhavana)

Dr. Mahesh Joshi

(Director, Doordarshan, Bangalore)

Smt. Pratibha Prahlad

(Noted exponent of Bharatanatya)

DR. M. SURYA PRASAD

Editor General / Executive Trustee



ಗುಣಗ್ರಾಹಿ

"ಮುನಿಕೋಟಿ", ನಂ.8, 2 ನೇ ಕ್ರಾಸ್, ಶ್ರೀನಿವಾಸ ಮಂದಿರದ ಎದುರು,
ಬಳೇಪೇಟೆ, ಬೆಂಗಳೂರು-560 053. ದೂರವಾಣಿ: 080-2225 3975

ದಶಮಾನೋತ್ಸವ, "ಗುಣ ನಿಧಿ" ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ ಮತ್ತು ಸಾಂಸ್ಕೃತಿಕ ಕಾರ್ಯಕ್ರಮಗಳು

(ಸಹಕಾರ: ಶ್ರೀ ವಿವೇಕಾನಂದ ಕಲಾ ಕೇಂದ್ರ, ತ್ಯಾಗರಾಜನಗರ, ಬೆಂಗಳೂರು)

ದಿನಾಂಕ 14 ಜೂನ್ 2007, ಗುರುವಾರ ಸಂಜೆ 5 ಗಂಟೆಗೆ

ಸ್ಥಳ: ರವೀಂದ್ರ ಕಲಾಕ್ಷೇತ್ರ

ಅಧ್ಯಕ್ಷತೆ :

ಪರಮ ಪೂಜ್ಯ ಶ್ರೀ ಶ್ರೀ ಗಣಪತಿ ಸಚ್ಚಿದಾನಂದ ಸ್ವಾಮೀಜಿ
ಶ್ರೀ ಅವಧೂತ ದತ್ತ ಪೀಠ, ಮೈಸೂರು

"ಗುಣಗ್ರಾಹಿ" ಮಾಸಪತ್ರಿಕೆಯ ವಿಶೇಷ ಸಂಚಿಕೆಯ ಲೋಕಾರ್ಪಣೆ :

ಶ್ರೀ ಎಂ. ವೀರಪ್ಪ ಮೊಯಿಲಿ

(ಶ್ರೇಷ್ಠ ರಾಜ ತಂತ್ರಜ್ಞರು, ಅಧ್ಯಕ್ಷರು, ಆಡಳಿತಾತ್ಮಕ ಸುಧಾರಣಾ ಸಮಿತಿ)

ಗೌರವಾನ್ವಿತ ಅತಿಥಿಗಳು:

ಶ್ರೀ ಜಯಂತ್ ಕಸ್ತೂರ್

ಕಾರ್ಯದರ್ಶಿಗಳು, ಕೇಂದ್ರ ಸಂಗೀತ ನಾಟಕ ಅಕಾಡೆಮಿ, ನವದೆಹಲಿ

ಡಾ. ಮತ್ತೂರು ಕೃಷ್ಣಮೂರ್ತಿ

ಕಾರ್ಯನಿರ್ವಾಹಕ ನಿರ್ದೇಶಕರು, ಭಾರತೀಯ ವಿದ್ಯಾ ಭವನ

ಡಾ. ಮಹೇಶ್ ಜೋಷಿ

ನಿರ್ದೇಶಕರು, ದೂರದರ್ಶನ, ಬೆಂಗಳೂರು

ಶ್ರೀಮತಿ ಪ್ರತಿಭಾ ಪ್ರಹ್ಲಾದ್

ಖ್ಯಾತ ಭರತನಾಟ್ಯ ಕಲಾವಿದೆ

ಸಕುಟುಂಬ ಪರಿವಾರ ಸಮೇತ ತಮಗೆ ಆದರದ ಸ್ವಾಗತ

ಡಾ. ಎಂ. ಸೂರ್ಯ ಪ್ರಸಾದ್

ಪ್ರಧಾನ ಸಂಪಾದಕರು/ ಕಾರ್ಯನಿರ್ವಾಹಕ ಧರ್ಮದರ್ಶಿ

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Vol. IX Issue 12 MAY-2007

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Gunagrahi

DASHAMAANOTSAVA

(Co-operation: Sri Vivekananda Kala Kendra, Thyagarajanagar, Bangalore)

14th June 2007, Thursday, 5 p.m. onwards

at Ravindra Kalakshetra

CULTURAL PROGRAMMES:

5 to 5.30 p.m.: Hindusthani vocal recital by M. Vageesh Bhat

5.30 to 6 p.m: A Bharatanatyam dance feature on "Natya Rani Shanthala"
by Shwetha Nagaraj and party.

Concept and direction: V. Nagaraj of Sri Vivekananda Kala
Kendra, Bangalore.

6 p.m.: Decennary celebration and presentation of title

7.30 p.m: Bharatanatyam by Students of Guru Revathi Narasimhan
led by Krupa Shah

ಸಾಂಸ್ಕೃತಿಕ ಕಾರ್ಯಕ್ರಮಗಳು:

5 ರಿಂದ 5.30 ರವರೆಗೆ: ಎಂ. ವಾಗೀಶ್ ಭಟ್ ಅವರಿಂದ ಹಿಂದೂಸ್ಥಾನಿ ಗಾಯನ ಕಛೇರಿ

5.30 ರಿಂದ 6 ರವರೆಗೆ: ಶ್ವೇತಾ ನಾಗರಾಜ್ ಮತ್ತು ವೃಂದಾವರಿಂದ ನೃತ್ಯ ರೂಪಕ "ನಾಟ್ಯ ರಾಣಿ ಶಕುಂತಲಾ" (ಪರಿಕಲ್ಪನೆ ಮತ್ತು ನಿರ್ದೇಶನ: ವಿ. ನಾಗರಾಜ್, ಶ್ರೀ ವಿವೇಕಾನಂದ ಕಲಾ ಕೇಂದ್ರ, ತ್ಯಾಗರಾಜನಗರ, ಬೆಂಗಳೂರು)

6 ಗಂಟೆಗೆ: ದಶಮಾನೋತ್ಸವ ಕಾರ್ಯಕ್ರಮ ಮತ್ತು ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

7.30 ಗಂಟೆಗೆ: ಕೃಪಾ ಪಾ ಅವರ ನೇತೃತ್ವದಲ್ಲಿ ಗುರು ರೇವತಿ ನರಸಿಂಹನ್ ಅವರ ಶಿಷ್ಯರಿಂದ ಭರತನಾಟ್ಯ.

"ಗುಣ ನಿಧಿ" ಬಿರುದಾಂಕಿತರೆಲ್ಲರಿಗೂ ಅಭಿನಂದನೆಗಳು



MOMENT OF JOY: REWARDING EFFORT: PERSONAL INVITATION

It is with great joy and pride I write to note that with the publication of this issue, "**GUNAGRAHI**" has completed its nine years of successful publication and now making big strides into the tenth year.

Making a humble beginning, the journal has done its mite in achieving the objectives with which it was started. Projection of artistes and art forms of Karnataka, publication of topically relevant editorials, reviews of the programmes, profiles, interviews, educative and entertaining columns et al, seem to have endeared a large number of enthusiastic readers within and outside the country.

On this happy occasion, I gratefully place on records the contributions of Dr. Mattur Krishnamurthy, seasoned dancer Sathyanarayana Raju, Dr.A. H. Rama Rao and Sudha Rao, Nirupama-Rajendra, Dr. R.V. Raghavendra, Dept.of Information and Publicity, Govt. of Karnataka, H.K.Ganesh, the Printers A.S. Venkatesh of Print-O-Graph and H. V. Subbarao of Vartamana Printers, Rajul Shah and Jyothi Shah, dancer Praveen kumar and thousands of readers and well wishers who have stood by me in the rewarding endeavour of publication of **GUNAGRAHI**.

May I solicit more and more of patronisation from all these personalities and persons like you in the future extended activities of **GUNAGRAHI**?

With active co-operation of many interested and enthusiastic persons, the 10th anniversary celebration is scheduled to be held on 14th June 2007 (Thursday) at Ravindra Kalakshetra. The formal invitation is enclosed herewith and the details of the celebration are furnished in the following pages.

I request you kindly to treat this as my personal invitation to the decennary celebration and grace the occasion with your presence along with your family, friends and well-wishers.

Thank you,

Karnataka Kala Sri
Dr. M. Surya Prasad.

THE LOVE SONG OF THE DARK LORD

APART from the Ramayana, the Mahabharatha, and the Panchatantra, perhaps no other work is as well known and loved through the length and breadth of India as Jayadeva's Geetha Govinda and certainly no other work has as much emotional and aesthetic appeal for the subcontinent. Composed in the 12th century in eastern India, it was known in Gujarat in the 13th century and shortly thereafter in the rest of India. There is an inscription in Oriya dated A.D. 1499 on the left of the Jayavijaya gateway of the Jagannath temple in Puri which prescribes the nightly performance of the Geetha Govinda in the temple "from the end of the deities evening meal to their bed time meal". This practice continues to this day. In nearly every part of India and in Nepal, the Geetha Govinda is performed at least annually, often more frequently.

Best characterized as a dramatic lyrical poem, the Geetha Govinda inspired me-

dieval Vaishnavism and continues to enthuse contemporary Vaishnavism. It has influenced devotional music all over India. It is an essential aspect of Odissi dance and has affected and been incorporated into Manipuri dance. The Bhasholi, Kangra and Rajasthan schools of painting owe a great deal to the visual imagery of the Geetha Govinda which is also central to Indian religious eroticism. Manuscripts of an commentary on this work exist all over India for by the 16th century Jayadeva's poem was recognized throughout the country for the intensity of its poetic and religious expression. Literary imitations of the Geetha Govinda abound and it continues to this day to prompt and animate much Indian literature, poetry and art.

The Geetha Govinda was first translated into English by William Jones in 1792 and it was on this translation that F.H. Van Dalberg based his German version. Since then the poem has been translated into

most modern Indian languages and into many modern European languages. Memorable English versions include Edwin Arnold's 'The Indian Song of Songs' and George Keyt's Sri Jayadeva's Geetha Govinda: 'The Loves of Krishna and Radha'. One may therefore wonder why Barbara Stoler Miller has produced yet another English version. She explains that 'none of the available translations seemed to convey the literary richness or the religious significance of the original. My early work toward a verse translation of the poem convinced me that my English version should be based on a critical edition of the text and an extensive study of the traditions associated with the poem at various levels of Indian culture.'

So, while transcending on textual aspects of the Geetha Govinda, Stoler Miller also 'gathered and studied substantial material relevant to its cultural contexts': the songs in different musical versions in Orissa, Bengal, Bihar, Madras,

Mysore, Kerala and Nepal, Odissi dance, all available manuscripts and commentaries and in order to better understand the lyrical structure of the Geetha Govinda, the theory and practice of both classical Hindusthani and classical Carnatic music. These studies influence and animate Stoler Miller's translation and analysis of the poem.

The translation is not directly annotated but there is a detailed discussion of the poem in the introduction which is supplemented by extensive bibliographic and textual notes. This introduction provides an interesting and informed background against which the general reader can understand, appreciate and enjoy this version of Jayadeva's work which is a successful representation of the original. For Stoler Miller uses a diction within current English that reflects and conveys the overtones, undertones and textures of Jayadeva's Sanskrit. Her work bears witness to patient scholarship and a certain devoted love for its subject and has therefore been highly accepted in the Indian series of the Translations collection of UNESCO.

In the hardcover edition of this book, in addition to

the introduction, notes and the English rendering of the Geetha Govinda, there is the edited Sanskrit text and documentation of Stoler Miller's critical study. This documentation tells how she collected the textual evidence, describes dated manuscripts of the 16th and 17th centuries with the basic evidence displayed by the shorter recension of the date of the poem, a review of selected commentaries on the Geetha Govinda and previous editions of the Geetha Govinda, secondary evidence of the date of composition, the significance of the critical edition and variant readings in different versions. There is also a glossary of Sanskrit words which serves in place of repetitive textual notes.

In her introduction, she discusses the legends regarding the birth place of the poet-singer Jayadeva, his wanderings, the dating of his work and his 'marriage' to Padmavathi, which, she observes 'may be a veiled allusion to his initiation in the Sri Vaishnava cult that was established in Puri under Ramanuja's influence', and she gives evidence of the wide dissemination of the Geetha Govinda in the centuries following its composition.

Examining its lyrical structure, she writes, 'the Geetha Govinda, deceptively simple in its surface beauty, has a wealth of meaning embedded in structurally intricate forms and concepts drawn from various levels of Indian literary tradition.... masterfully Jayadeva interwove formal and thematic elements to create a work of high art and religious intensity that remains appealing to popular audiences throughout the Indian sub-continent.' She then proceeds to analyse and trace the sources of these formal and thematic elements that have been relevant to her understanding of Jayadeva's poetry.

She explains that this dramatic lyrical poem is 'expressed as a cycle of songs interspersed with recitative portions in the metrical forms of classical Kavya verses function as independent grammatical and aesthetic entities. Most of them are narrative verses identifying the singer of a song or elaborating its context. Others are relatively independent of the story and serve primarily to reinforce the aesthetic atmosphere of the poem. She considers the metrical patterns in the Geetha Govinda, com-

compares the structure of the Kavya verses with the structure of the songs, shows how word play as well as rhyme in its several varieties highlights the rhythmic patterns of the songs and how repetitive patterns of sounds, syllables, words and phrases serve to reinforce and supplement the metrical structures of the songs which are sung in a variety of different ragas in several regions of India.

Discussing Krishna, the cosmic cowherd lover, Stoler Miller lists the various epithets by which he is known in the text of the poem. She concludes that 'By representing his divine hero with a complex of characteristics known from older religious sources, Jayadeva sets Krishna's rela-

tion with Radha in a sacred framework. Krishna's relation to all living beings is expressed through his ten incarnate forms. His personal, spiritual relation to human beings is expressed through the form of the flute-playing adolescent cowherd. His intense spiritual intimacy with an individual human being is expressed through the divine sensuality of his love with Radha. As the divine lover and object of the poet's worship, Krishna is the embodiment of erotic mood and the essence of aesthetic experience."

Stoler Miller sees Radha as the consort of Krishna's springtime passion. She does not believe that Jayadeva invented her, but that "he did create a unique heroine for Indian devotional lit-

erature" and established her as Krishna's consort in the later traditions of the Krishna cult. In the Geetha Govinda, Radha is neither wife nor adoring playmate, but partner in a secret and exclusive love intense, solitary and proud she both reflects and complements Krishna's passion.

Considering Jayadeva's language of love, Stoler Miller says, "Jayadeva's verses nowhere praise unbodied joy; they are explicitly sensual and celebrate the sensual joy of divine love. Through imagery, lone colour and rhythm, Jayadeva interweaves levels of physical and metaphysical associations and the cosmic energy of Krishna's love with Radha is condensed into a religious ecstasy.

CONGRATULATIONS TO

ALL THE "GUNA NIDHI" AWARDEES

Congratulations

Seasoned violinist Dr. Mysore M. Manjunath has been accredited with 'A-Top' grade by the Prasara Bharathi

SUBSCRIBE TO 'GUNAGRAHI'



Dr.A.H.Rama Rao & Sudha Rao page

.R. E. V. I. E. W. S.

Shwetha shines:

Young singer Shwetha Keshav is doubly blessed by having artistes as her father and mother in Lakshmikeshav and Veena Keshav. Lakshmikeshav is wellknown as a music composer and singer. Earlier trained under M.S.Vidya, Shwetha has imbibed the nuances of Carnatic vocalism under her present Guru and a scholar-vocalist Dr. T.S. Sathyavathi. She is a promising representative of the emerging Carnatic music trend. A CD titled 'Sapta Varna' of her singing was released by veteran vocalist Dr. R. K. Srikanthan at the Ananya auditorium. The veteran was all in praise for the young singer's style and content of presentation. The formal function was followed by a short vocal recital by Shwetha Keshav to the accompaniment of Nalina Mohan (violin) and Mysore Radhesh (mridanga).

Shwetha Keshav's renditions are marked by swara and laya shuddhi. The Hamsadhvani varna ('Pagavari') is beautified by kaala and gathi bedhas. The krithi on Ganesha

in Saveri raga, the detailed delineation of Begade raga ('Neevera naa kuladhanamu') are notable for her hardwork, correct understanding of the mode, innate talent and artistry.

Melodious Shakthidhar:

It is a welcome and happy thing to note that the Hindusthani Sangeetha Kalakara Mandali is revived after quite a long period of abeyance. It is worth noting that the Mandali is an organisation which is by the artistes, for the artistes and of the artistes. As part of the revival of the Mandali a pleasant flute recital by K. Shakthidhar was held at the Gokhale Institute of Public Affairs, N.R.Colony.

Appropriately supported by Gurumurthy Vaidya on the tabla, the youthful flautist mesmerized the audience with his melodic strains on the flute. The ebb and flow of the melody was consistent and full of impact. Yaman which resembles Kalyani of Carnatic music was explored to the fullest extent. He held the vaadi (gaandhar) and samvaadi (nishadha) in the requisite measure. The highlighting of the phrases like ni ri ga ri sa, pa ma ga ri sa drew repeated applause

from the audience. In it one could enjoy the confluence of beauty of the raga, artistry and bhaava. The Pahadi dhun fell pleasantly on the ears. He passed around the grandeur of the raga in a systematic manner. As per the tradition, he concluded with Bhairavi.

Successful Seminar 12:

The silver jubilee celebration of a unique organisation the Percussive Arts Center dedicated to promotion, preservation and propagation of the laya, led by young percussionist V. Krishna concluded with a meaningful Seminar 12 on Taalavaadyas. The event was held under the joint auspices of MES Kalavedi, MES College, Malleshwara at the latter's auditorium. Veteran mridangist Trichy Sankaran in his eloquent lecture-demonstration drove home the importance of 'Aesthetics in Percussion Arithmetic.' A lay man has a very limited knowledge of the intricacies of the mridanga play. It is nothing more than arithmetic for him. That is why he draws himself out of the auditorium at the time of tani avaratana. But the said seminar was an eye-opener. Trichy Sankaran spoke about the variety of laya in Carnatic music. The percussionist should fashion his play in such a manner as to

be pleasing to the ears providing food for the brainwork too. This could be achieved by the usage of koruppus, he demonstrated. He also spoke about the adaptation of yathi (gopuchcha, shrotovaha and sama), gathi (3-4-5-7-9) and jathi bedhas as magnifying agents of the beauty of the laya. Giridhar Udupa lent support on his ghata.

Sharada-Harini dazzle:

Young singers N.R. Sharada and N. R. Harini and Kalavathi Avadhooth and Geetha depicted how arithmetic exemplifies the percussion ensembles and orchestrations. Accompanied by Shivu (mridanga), Guru-prasanna (khanjira), Arun (rhythms), Udayraj Karpur and Madhusudan (tabla) and Somasekhar Jois (konakkol) the singers in their respective duets sang Bhairavi atatala varna (in different speeds and followed it up by 'Panchajanya' (a composition in trishra, chaturashra, khanda, mishra and sankeerna laya in Valachi, Mohana, Shuddha Dhanyashi, Shuddha Saveri and Revathi ragas) and Nalinakanathi tillana respectively.

The seminar concluded with a scholarly vocal duet by R.N.Thyagarajan and R.N. Taranathan, the well-known Rudrapatnam Brothers. That they are a seasoned duo and equipped with admirable concert craft and in-depth musical knowledge was evident in their renditions. The duet aptly accompanied by Palghat T.R. Rajamani (mridanga) and Guru-prasanna (khanjari) began with a neatly sung Saveri Varna. A crisp 'Nenendu vedakudura' (Karnataka Behag) was followed by nuanced Reetigowla ('Ragarathnamalika-che'), Kalyani ('Pahi maam') and others.

Profound Prakrithi:

One of the prominent disciples of Guru Revathi Nara-simhan L.S. Prakrithi proved her mettle as a seasoned dancer in her Bharatanatya recital held at Padmini Rao's Parampara auditorium during 'Guru Kittappa Pillai memorial dance festival'. Well proportioned ardha mandalis, attractive facials, a fine mixture of simple and intricate aduvus and teermanas becharmed the audience. The Shankara-bharana varna 'Manavi chai' was the medium through which the pin-

ing nayaki came alive. Her artistic skills were punctuated with hassle-free, leisurely delineation. The fruits of excellence borne out of experience were there to relish. The nritta, nrithya and abhinaya brought out the inherent talent of Prakrithi. Papanasham's 'Deviye nee' (Keervani) underlined the greatness of the Devi. Chinnai's Javali 'Muttu-vaddura' (Saveri) was neatly rendered highlighting the characteristics of a khanditha nayaki. Guru Revathi Nara-simhan (nattuvanga), Neela Ramanujam (vocal), Vivek Krishna (flute) and Gurusurthy (mridanga) imparted useful support.

Ranjani Ganeshan radiats:

A fine and seasoned dancer Ranjani Ganeshan Ramesh and her family deserves to be commended for arranging a dance festival in connection with Maha Shivarathri under the banner of 'Ponnam-balam'. This year's festival held at Shubhas Bhavana in Rajarajeshwarinagar had Bombay Krishnamurthy singing melodiously a Dikshitar's krithi 'Ardha-nareeshwaram' (Bhava-priya) ornamented with swaras. His Naama-sankeerthana evoked the necessary devotional feeling.

Presentation of 'Guna Nidhi' title to:

Shyamala G. Bhawe (Renowned musician), Dr. Vasundhara Doraswamy (Famous exponent of dance and Yoga), T. S. Vasantha Madhavi (Noted Karnatik vocalist), R. K. Padmanabha (Well-known singer), Uma Nagabhushan and B. Nagabhushan of Dombivili, Mumbai (Horanaada Kanndigaru), Nandini Mehtha and Vidwan Murali Mohan (Popular Kathak duo), Shubha Dhananjay (Seasoned Bharatanatya artiste), Chethana Radhakrishna, Mandya (Young dancer-choreographer), Prof. K. Ramamurthy Rao (Acknowledged art critic, dancer and organiser), A. S. Venkatesh (Philanthropist-printer)

Shruthi Sindhura Academy of Music & Radel Electronic Pvt. Ltd.

70th Monthly concert, 20-5-2007, 5.30 p.m.

Dakshinamurthy & party (veena),

Venue: Yogashree (Yoga Mandira), Next to Sri Ramakrishna Udyanavana, I phase, I main, Girinagar, B'lore-85.

Raga Sudhalaya Charitable Trust, 26-5-2007, Saturday, 6.30-8.30 p.m. Bharathi Sriram (vocal), Venkataramanaiah (violin), G. L. Ramesh (mridanga), venue: BEL Sri Ganapathi Temple, Jalahalli, B.13.

BTM Cultural Academy, 26-5-2007, vocal duet by S. Ashok and M. B. Hariharan, B.

Raghuram (violin), Bhagyalakshmi Krishna (morsing). 27.5.2007, Bharatanatyam by disciples of Sri Keshava Nrithyashale, B'lore.

Malleshwaram Sangeetha Sabha, 27-5-2007, 6 p.m. G. Ravikiran (vocal), Nalina Mohan (violin), V. Krishna (mridanga), Guruprasanna (khanjari), "Chaturashra Triputada chaturate", venue: Ananya Sabhangana.

Bijapure Harmonium Foundation, 'Harmonium Habba' and felicitation to 90 year old Sri Bijapure. 27-5-2007, Sunday, From 9.30 a.m to 5.30 p.m, venue: Seva Sadana, 14th cross, Malleshwara.

Ananya Award Function and "Sangathi"--Ananya Yuva Sangeethotsava 2007

**At Seva Sadan,
14th cross, East Park Road,
Malleshwara
Inauguration: 6-6-2007, 6 p.m.**

followed by

Vocal recital by Manasi Prasad & Party

7-6-2007 6 p.m.: Rajakamal & party (flute)

8-6-2007 6 p.m.: Vasavi & Party (vocal)

9-6-2007 6 p.m.: Mahalakshmi Shenoy (vocal)

**10th June 07, 10 a.m.
Award Function & valedictory of
'Sangathi'**

**Ananya Awards to
Vidwan T.A.S.Mani, Vidwan T.N.Padma,
Vidwan L.V.Mukund, Vidwan B.U. Ganesh
prasad, Vidwan G. Guruprasanna.**

BTM Cultural Academy, Sri Ramana Maharshi Academy for the Blind, III cross, III phase, JP Nagar, B.78.

7-6-07, 5.30 p.m: Nishanth Namoodri vocal)

8-6-07, 5.30 p.m: Prasanna (mandolin)

9-6-07, 5.30 p.m: Shilpa Shashidhar (vocal)

Sri Rama Lalitha Kala Mandira, BSK II stage,

7-6-07, 5.30 p.m: Amrutha Venkatesh (vocal)

8.6.07, 6 p.m: Ashwini Varaghur (flute)

9.6.07, 6 p.m: Prasanna Venkataram (vocal)

Thyagaraja Gana Sabha, Sri Vani Vidya Kendra, Rajajinagar, B. 10.

7.6.07, 6 p.m: Vrinda Acharya (vocal)

8.6.07, 6 p.m: Jayashri Mahesh (veena)

9.6.07, 6 p.m: Ravikiran (vocal)

ALL ARE WELCOME

ಹೊನ್ನಿನ ಹಂದರದಲ್ಲಿ ಸುಂದರ ಕರ್ನಾಟಕ

ಕರುನಾಡ ಸಿರಿನುಡಿ	--- ಕನ್ನಡ
ಕಸ್ತೂರಿ ಪರಿಮಳದ ಕುಡಿ	--- ಕನ್ನಡ ನುಡಿ
ಹಾಲ್ವೇನಿನ ಮಧುರ ರಘುರಿ	--- ಕನ್ನಡ ನಾಣ್ಣುಡಿ

ಸುಮಾರು 2000 ವರ್ಷಗಳ ಇತಿಹಾಸವಿರುವ ಕನ್ನಡ ಭಾಷೆ,

ಸಾಹಿತ್ಯ ಅನನ್ಯ ಮತ್ತು ಅನುಕರಣೀಯ.

ಇಂದು ಕೂಡ ಕರ್ನಾಟಕ ಸಮಗ್ರ ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ,

ಜೈವಿಕ ತಂತ್ರಜ್ಞಾನ, ಆಟೋಮೋಬೈಲ್ ಉದ್ಯಮ,

ಸಿದ್ಧ ಉಡುಪು, ಆಭರಣಗಳು, ಕ್ರೀಡೆ,

ಪುಷ್ಪೋದ್ಯಮದಂತಹ ಪ್ರಮುಖ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ

ಸಾಧಿಸಿದ ಪ್ರಗತಿಯೂ ಶ್ಲಾಘನೀಯ.

ಕರ್ನಾಟಕ ಭಾರತಕ್ಕಷ್ಟೇ ಮಾತ್ರವಲ್ಲ ಇಡೀ ವಿಶ್ವಕ್ಕೇ ಮಾದರಿ.

ಅಪಾರ ಕೀರ್ತಿ ಗಳಿಸಿ ಮೆರೆವ ಭವ್ಯ ನಾಡಿಗೆ ಇಂದು ಸುವರ್ಣ ಸಂಭ್ರಮ.

ಕರ್ನಾಟಕ ವಾರ್ತೆ
Karnataka Information

ಸುವರ್ಣ ಕರ್ನಾಟಕದ ವರ್ಷ : 2006

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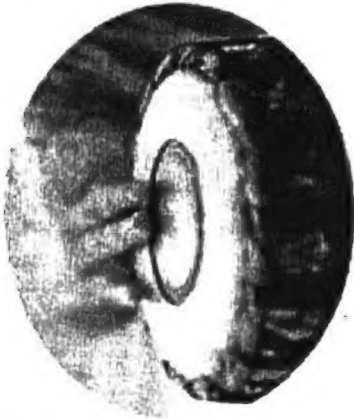
QUIZ OF FINE ARTS

1. Name the author of Abhinava Raga Manjari? 2. What is Abhog in Hindusthani music?
3. Name the other three sections of it? 4. The rhythmic accompaniment is provided by ___ instruments. 5. The function of an accompaniment is to ___ music.
6. What are frets? 7. What do they indicate? 8. Abhinava Tala Manjari is penned by ___.
9. Anaddha is also known as _____. 10. What do you know about Ambarisha Charitam?

SOLUTION TO QUIZ OF FINE ARTS

1. Pandit V. N. Bhattachande. 2. The fourth and concluding section of a melody in Hindusthani music. 3. Asthayi, Antara and Sanchari. 4. Percussion. 5. Supplement. 6. The thin strips of metal placed across the finger-board of veena, sitar etc. 7. The swara-sthaanaas or the positions of the notes in the octave and help in correct stopping. 8. Appa Tulsi (Bombay 1920). 9. Avanaddha. 10. A Kathakkali play written by A Swati Tirunal.

PHOTO QUIZ



What do you know about this picture?

SOLUTION TO PHOTO QUIZ

The Right hand side of the mridanga (chapu).

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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**GUNAGRAHI
Monthly Journal**

**RNI REGN.NO.69149/98
Regn.No.CPMG/KA/BGS-92/2006-09**

Owned, Published, Edited & Printed by Dr. M. Surya Prasad at "Munikoti", 8, II cross, Opp. Srinivasa Mandiram, Balepet, Bangalore-560053. Phone: 22253975. Editor General: DR. M. SURYA PRASAD.

A thumbnail profile of 'GUNA NIDHI' awardees

Shyamala G. Bhawe: Internationally celebrated Ubhayagaana Visharade Shyamala Bhawe is a versatile artiste. Besides her glorious career on stage, she has also done a lot as a promoter of classical music and dance by organising festivals. Her services are invaluable as the president of Karnataka Sangeetha Nrithya Academy. She has been awarded honorary doctorate by the Open University of Mysore.

T.S.Vasantha Madhavi: As an outstanding vocalist, teacher, composer and organiser, Vasantha Madhavi's contribution is immense and varied. She has been doing a yeoman service by awarding music scholarships, holding monthly music programmes, organising annual music conferences and honouring artistes and patrons with titles under her 'D.Subbaramaiah Trust'.

R.K. Padmanabha: A vibrant and versatile artiste RKP has carved a special niche in the field of Karnatak music. He has always been in the limelight as an organiser par excellence with his interesting and innovative classical music programmes and projects. In addition to being a merited singer he has composed krithis on his favourite Haridasa Vadiraja with 'Padmanabhadasa' as his pen-name. He is an institution by himself.

Dr. Vasundhara Doraswamy: A famous and prolific exponent of Bharatanatya, an expert in Yoga and an endearing teacher Dr. Vasundhara Doraswamy of Mysore is perhaps the only artiste of Bharatanatya to perform at UNESCO. As a patron and promoter of classical dance her contribution is remarkable. She holds varieties of three festivals of dance and music annually at Mysore to packed audiences and honours artistes with titles and awards.

Shubha Dhananjay: A seasoned Bharatanatya, Perini, Kuchipudi natya, choreography and Kathak artiste, Shubha has created her own dance studio and arranges programmes by young and upcoming dancers at regular intervals. Well assisted by her husband Dhananjay, a State level competition is held and prizes are distributed annually followed by annual music and dance festival under her 'Natyantaranga'. She has been actively into the field of dance for more than two and a half decade.

Nandini Mehtha and Murali Mohan: Nandini is well versed in Bharatanatya, choreography and Kathak. Murali Mohan is an excellent Kathak dancer. The duo has excellent and extensive performances within and outside India to their credit. Nandini and Murali are doing a great service to the field of fine arts by arranging two day annual dance festival entitled 'Nadam' for the past decade.

Chethana Radhakrishna: A fine Bharatanatya dancer and choreographer and a successful teacher Chethana Radhakrishna of Mandya has grown into a powerful institution inspiring and evoking cultural interest among the people of her place by her incessant dance activity. She has several performances and choreographic works to her credit. Equally well supported by her husband P.M.Radhakrishna, annual State level music competitions, music and literary conferences, Salangai pooja, Rangapraveshas and felicitation of artistes are being held under the aegis of her 'Gurudeva Lalithakala Academy'.

K. Ramamurthy Rao: Basically a professor of Commerce, Rao is a popular teacher, organiser and art critic/writer. Ramamurthy Rao is known for his organising capabilities and conduct of special dance workshops and camps. He has always been striving hard for the healthy growth of the classical dance field. Several articles and books are penned by him. He encourages young aspirants by featuring them in the annual dance festival organised by him.

Uma Nagabhushan and Nagabhushan: A veteran and all round vocalist Uma Nagabhushan is credited with a grand success of propagation of classical Karnatak music in Mumbai (Dombivili). With her husband B. Nagabhushan's ceaseless efforts, encouragement and backup, Uma has been triumphant in celebrating the silver jubilee of her music school "Mysore Sangeetha Vidyalaya" at Dombivili and Bangalore. Artistes from Bangalore and other parts are invited to perform and honoured during the varieties of programmes and festivals arranged at regular intervals under the banner of their school.

A. S. Venkatesh: A dynamic entrepreneur and philanthropist Venkatesh always has a soft corner for cultural upliftment. A great lover of hockey and golf, Venkatesh supports the music and dance activities with his generosity and whole-hearted encouragement.

Felicitation and Conferment of 'Guna Nidhi' title upon:



*(Top, from L to R) Shyamala G. Bhawe (Versatile musician), T. S. Vasantha Madhavi
(Noted vocalist, teacher, organiser)*

R. K. Padmanabha (Well-known Karnatak Vocalist, organiser),

Dr. Vasundhara Doraswamy

(Famous exponent of Bharatanatyam and Yoga)

Shubha Dhananjay (Seasoned Bharatanatyam artiste),

Nandini Mehtha and Murali Mohan (Popular Kathak duo)

Chethana Radhakrishna, Mandya (Young dancer-choreographer),

Prof. K. Ramamurthy Rao (Acknowledged art critic, dancer and organiser),

A. S. Venkatesh (Philanthropist-printer) and B. Nagabhushan and

Uma Nagabhushan of Dombivili, Mumbai (Horanaada Kannadigaru),